

BETWEEN

THE LIGHT AND THE DARK

in Sandpoint



Restoration, oil on canvas, 80 x 70", 2008.

Shaved head, tanned, with a heavyweight's build, Stephen Schultz looks like a man you could take with you to cross a river in flood. It is spring and sunny and he is wearing a gray sweatshirt, faded green shorts, and flip-flops, resting for a moment in a scuffed, stuffed chair in his Sandpoint studio. Although it is nearly noon, light begets action, and always up at the whisper of dawn, he has been painting steadily for six hours already—a man with no flab in his day.

His spacious studio conveys—with its 10-inch-deep concrete floor, 18-foot ceiling, and exposed 2 x 12 joists underpinning his second-story living quarters—the solidity of the machine shop it was for decades. The oversize, overhead garage door is raised, and a draft eddies inward around a spotless BMW “oilhead” motorcycle, sidestanded on a carpet fragment in the doorway.

A pair of multi-paned, fixed widows in the cinderblock end walls admit spokes of sunlight, white, then yellow. “Natural light annoys me,” Shultz says, “because it changes all the time. That’s

why I prefer tungsten-halogen lights, and that’s why museums make great studios.” The suffused light enhances, nevertheless, half a dozen five-by-three-foot oil paintings that span the center wall; their rich colors emanate a smoky glow.

He comments on the row of paintings-in-progress on the wall opposite the oils, a series of large acrylics. “My recent work, for a couple of years now, has been in black and white, influenced by being read to and reading as a child, I suppose, and being enthralled by each book’s illustrations—books by Stevenson and Austen and Bronte.” He adds, offhandedly, “Black and white became the mysterious, provocative medium of narrative.”

Along the floor immediately below the paintings spent brushes lie discarded by the dozen, as though tossed by a teen-age vandal fleeing into the night. “I use more brushes than paint,” Schultz confesses. He only mixes color on the tip of his brush against the canvas, looking for tonal rather than marked color, and evidently the size and texture of his canvas comes at a cost. Furthermore, he spatters the canvas, using the technique as glaze or eraser, refining the images that emerge or submerge. “I’m as interested in color as I am in light—amped natural light. Something will resolve itself at a point, perhaps assisting another of the paintings I’m working on, but I can easily get engaged with one painting all day.” He remarks, then, that he is gradually reverting to color because the quality of light he seeks lies in pigments more various than blacks and whites.

When asked about preliminary sketches, Schultz is dismissive. “I don’t have a clue what I’m painting when I start—I draw my figures in paint on the canvas, refine the composition with the second layer, and successive layers create a state of flux between the light and the dark in which forms coagulate. They take on a life of their own.” He glances across the room again. “It’s like Lewis and Clark, making trails but never knowing what they are going to find. If it weren’t for that,” he insists, “I wouldn’t do it.”



BETWEEN THE LIGHT & THE DARK IN SANDPOINT continued



Throat of the Beast, black and white acrylic on canvas, 60 x 50", 2004.



Fable, black and white acrylic on canvas, 60 x 50", 2006.

The conversation turns to content, depicted image, the pictorial surface. According to his view, there are two essential aspects of painting: the painting as an object—the paint, its color, the light, and all the things that visually go into the making of a painting; and the narrative—the story of what the painting is about, more implicit than explicit. “They are of equal importance and play off each other, alike as a thing and its shadow,” he says. He calls his work an amalgam of myth, autobiography, and current events, and chooses imagery the way a writer selects elements to construct a story. “My intent is that the narrative be about a specific moment, while at the same time addressing a more generalized concept of the human condition.” Clarifying, he says, “The paintings don’t attempt to be a window on the real world, but describe a step into another world, much the way a play, rather than reflecting life, amplifies it. I tend to think I inhabit a character, like an actor, but it all happens on the canvas.” As one museum director has put it, “[what is important about Schultz’s paintings] is the ability of this work to communicate a sense of the human condition...to identify with the humanity of the characters depicted....”

Most of Schultz’s paintings range from life-size to monumental (some, 9 x 6 feet). “My paintings are big,” he says, “because they are things in themselves. You are in the painting when you are doing it, so you know what it is like.” And he tends to favor one-word titles for them, which come to him during the course of the painting itself. “It’s always a reference to something, and it’s important to me that it span history and that it brings associations.”

Born in Chicago in 1946, Schultz was raised outside Hartford and Boston, spent two years in Florida, five years in boarding school, summers at Cape Cod and Maine, and pursued art throughout high school in New Hampshire. (His father, a stockbroker, attended Chicago Art Institute, painted primarily in black and white, and always had a room in their house devoted to a studio, along with shelves of art books.)

Schultz’s formal training was every bit as eclectic: Rhode Island School of Design, School of the Boston Museum of Fine Art, San Francisco Art Institute (BFA), Stanford (MFA). Drawn to San Francisco because of its Figurative milieu in the 1960s, he stayed because of respected instructors such as post-war abstract painter Julius Hatofsky and Bay Area Figurativists

Bruce McGaw and Rod Titus, among the influential teachers intent on expanding conventional conceptions of both genres.

Titus recalls, “During the academic year 1968-1969, it was my good fortune to have Schultz in my painting class. Not only did he bring a wealth of natural talent to his painting, but he also possessed a tremendous desire to sharpen his technical skills, as well as broaden and articulate a very personal vision.”

“Thirty years elapsed before I next encountered Stephen’s paintings,” he says. “In summer 2003, I was invited to give a talk about his exhibition at the Salt Lake Art Center. There I was confronted with a series of mysterious interiors and dreamscapes. I immediately recognized his uncompromising thoroughness—his hallmark—as he rendered his compositions with a masterful draftsmanship and a clarity of light that defines his figures and their environment.

“And although I don’t really consider Stephen a Surrealist, what I have found most compelling in these works is the complete avoidance of psychological clichés...that one usually finds in Surrealism. Rather, here is a painter who has touched upon the true nature of the subconscious, where ambiguity, mystery, evocation, dread, and humor reside in an uneasy alliance.

“In many of the arts ambiguity is used as a stylish gimmick,” he explains, “absolving the artist of any real sense of commitment or resolve. Schultz, in contrast, uses ambiguity as a solidifying factor, evoking the subconscious and thereby engaging the viewer in an active rather than a passive role—animating the viewer’s own reflections, much in the manner one’s own dreams engage the self.”

Emeritus painter and instructor Frank Lobdell, who had earlier been in residence at SFAI himself and recruited Schultz to the Stanford program, says, with a master’s regard, “As long as I have known him, Steve has been deeply committed to his work.” (Lobdell, too, produced a series of black and white paintings. If one did not succeed in a day, Schultz remembers, Frank scraped it down in order that he would be better informed by the next day’s ghost.)

Now, after 35 years as an artist, in response to the question, Schultz shifts in his chair and cautiously categorizes his painting as “figurative narrativist.” He says, expanding, that he creates “a magical realism where the stories or myths describe a world between everyday events and the extraordinary ones that occur when we pay acute attention.”

Having taught at the University of Iowa for 20 years, where he was chair of the department and kept company with poets

and writers such as Donald Justice and now fellow-Idahoan Denis Johnson, Shultz came to northern Idaho in 1987 for a long weekend of skiing. Dazzled, he moved to Hope, Idaho, quit his teaching position, and in 2001 bought his Sandpoint residence, laboring three years to remodel it.

Following his daily routine, Schultz cleans his brushes at 5:00 p.m., leaving time for reading, classical music, and the Charlie Rose Show—which brings to mind the late Clifford Still, who, when asked why he painted, replied, “Because I know more when I go to bed at night than I did when I got up in the morning.”

To date, Shultz has had 23 one-man and 75 group shows at galleries, museums, and universities. His numerous honors include fellowships from the National Endowment for the Arts, the Western States Arts Federation, and the Idaho Commission on the Arts. He has, moreover, recently served three years as chair of the Pend Oreille Arts Council. Of Sandpoint, he says “its nature is perfectly conducive to my creative process” and the aqueous light of adjacent Lake Pend Oreille—Idaho’s most voluminous and Sandpoint’s signature feature—“provides a perfect metaphor for the mutable interlacing of the common and the epic.”

– CC



Eye of the Storm, black and white acrylic on canvas, 80 x 70", 2006.



Proscenium, oil on canvas, 90 x 60", 2008.



Siren, oil on canvas, 60 x 50", 2008.

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WE CANNOT

DIRECT THE WIND, *but We Can Adjust the Sails.*

Mr. Faison imbibes his own small stimulus package.



Assisting Idaho's Creative Workforce

As doubtless many of you are aware, the American Recovery and Reinvestment Act of 2009 (ARRA) allocates funds through the National Endowment for the Arts (NEA) to support jobs in the not-for-profit arts. Specifically, this federal legislation provides funds to help restore jobs and existing artist contracts in professional not-for-profit arts organizations, which have been lost or are in jeopardy. The funds come to Idaho through the NEA, Western States Arts Federation (WESTAF), and the Idaho Commission on the Arts . Eligible organizations may receive the funds from only one of those three agencies. To keep it as simple as possible, the application process was split, respectively, into two phases.

The first phase encouraged eligible arts organizations to submit applications directly to the NEA by its April 2 deadline. Eligibility was limited to organizations that had received funding directly from the NEA within the last four years. The NEA's grant process was competitive: a portion of applications across the country will receive funding of either \$25,000 or \$50,000. The remainder are unfunded, an unavoidable consequence of serving the entire nation. By the time you read this, we expect to know if any Idaho organizations received such funding.

The second phase encouraged eligible Idaho organizations to submit applications for funding through a process administered by WESTAF and the Commission, with a deadline of July 10. Eligibility for this phase was expanded to include Idaho's professional not-for-profit arts organizations eligible for support through the Commission's *Public Programs in the Arts* and *Entry Track* grants and that have received funding from the Commission within the last four years. By now, all eligible arts organizations will have been notified and will have had the opportunity to apply.

WESTAF will review the Idaho applications, as well as those from the other 12 states included in its federation. As the NEA does, it will award a small number of grants on a competitive basis, up to \$50,000. All the remaining eligible applications not funded by the NEA or WESTAF will be funded by the Commission from the funds available, at a percentage of their request. Unlike the agencies in other states, Idaho's comparatively small population and its limited number of arts organizations makes it possible to support jobs in every professional, not-for-profit arts entity within the state. The Commission cannot make any single organization whole; it *can*, however, be part of the larger solution.

By reaching all of our arts organizations, we reinforce Idaho values and keep our word. Only a year ago, you asked the Commission in its statewide long-range-planning process, to reduce grant paperwork and to increase funding reliability, reducing a perceived sense of geographical isolation and delivering actionable information and useful business services. Now, in the first year of this five-year plan, we are following through.

The principle that makes funding services

more reliable through *Public Programs in the Arts* and *Entry Track*, are applied to the ARRA funds that will reach every eligible arts organization. To implement this effort, the Commission convened Idaho's professional not-for-profit arts organizations in Boise on June 25-26 to provide guidance on the ARRA application process. Participants learned how their Idaho peers are dealing with the effects of the economy. Addressing information and business services, participants learned new information and skills in cash-flow reporting and forecasting, central to the ARRA application process and imperative for long-term, fiscal sustainability. We parlayed finite funds into a durable asset for our partners.

All of us express our thanks to the NEA for its leadership. This initiative is clear and focused—it is about saving jobs. The NEA was the first federal agency to implement its plan under ARRA and unquestionably it is one of the more focused plans. We thank, furthermore, Governor Otter. He and his financial management team exercised due diligence before accepting ARRA funds and determined that they would assist Idahoans and their arts programs. We are grateful for his effective leadership and prudent stewardship.

— Michael Faison, Executive Director





O GREAT

CREATOR OF BEING

grant us one more hour to perform our art and perfect our lives.

– Jim Morrison, The Doors

This year, the 29th Annual Northwest Booking Conference will be the largest gathering of artists, managers, and presenters of the performing arts in our region. Hundreds of participants from the Northwest and beyond will attend the conference October 12-15 at the Grove Hotel in downtown Boise. Attendees will hear keynote speakers and sit in on workshops, professional development seminars, block-booking sessions, networking opportunities, and performance and late night showcases, adding up to four enjoyable and highly productive professional days. Presenters of the performing arts can discover ideas, inspiration, and resources. Performers and artist managers use this conference to meet individuals and presenting organizations throughout the Northwest; it serves to get them in front of the audience most likely to book artists for the market in the western United States.

At the Conference, at least fifty juried performers or groups will present their artistry over three days in twelve-minute showcases. Because performers cannot repeat their showcase the following year and must again go through the panel review process after a two-year hiatus, each annual conference has all-new sessions and showcases.

What is Arts Northwest?

A unique, nonprofit partnership organization, Arts Northwest has been serving artists and presenters for twenty-nine years—particularly those from Idaho, Oregon, and Washington—and was developed to meet the need of regional presenters for working together to assemble tours and negotiate fees. In 1985, the Booking Conference, instead of annually meeting in Eugene, Oregon, converted to a tri-state event with support from all three state arts agencies serving the region. Consequently, the Conference now travels a circuit among the three states and their various cities.

In 1991, the organization voted to bring artist members into full membership and changed its name to Arts Northwest. For the first time, artists, managers, and presenters from all three states sat on the board of directors together. The Arts Northwest partnership is a model for regional inclusiveness, fiscal efficiency, and the touring market. Idaho has twenty-two members. (Levels of membership are explained on the Web site, www.artsnw.org.)

Furthermore, Arts Northwest, in addition to producing a newsletter four times a year, assembles *Northwest on Tour*, a 200-page juried roster of performing artists—in dance, music, and theater (comedians, storytellers, jugglers, puppeteers, illusionists).

Who Should Attend the Arts Northwest Booking Conference?

Performing Arts Presenters

The Conference allows a performing arts presenter to see, hear, and meet with hundreds of artists, their agents and management in a friendly yet professional setting. From the seasoned and well known to the “soon to be discovered,” you will find artists and ensembles to fit your program and budget. For an early start on your program or season, participate in the block-booking activities.

Performing Artists, Managers, and Agents

Share your work with Northwest performing arts presenting organizations: theatres, festivals, colleges and universities, community concerts. Spend time with the presenters, widening your network, educating them about your work or that of the artists you represent. Broaden your skills and take advantage of the possibilities that will allow you to plan tours, performances, and residencies in the many communities represented.

Arts Associates and Vendors

Any individual, business, or organization active in or supportive of the performing arts may have space in the exhibit hall in the convention center adjacent to the Grove Hotel, and applications are available online at Arts Northwest.

Help Me if You Can?

The Commission has budgeted limited travel assistance funds on a “first-apply, first-served” basis for administrators of presenting organizations who want to attend the Conference. For particulars, write or call Michelle Coleman, Community Development Director (michelle.coleman@arts.idaho.gov). The Grove Hotel has reduced rates for attendees. Call 208/333-8000 and mention Conference reference number 5979. Cutoff date is September 11. For additional information: 360/457-9290; E-mail artsnw@olympus.net or visit www.artsnw.org.



Rhonda Bradetich and Paul Grove.

how COMMUNITY

SUPPORTS THE ARTS

Pocatello Symphony Family Concert



At its May meeting, the Idaho Commission on the Arts approved grants totaling \$350,000 to 52 organizations to support artists, arts administrators, city staff and volunteers, all of whom are working to provide public programs in the arts to the residents of Idaho.

The new grant categories implemented at the Commission are *Public Programs in the Arts* and *Entry Track*. These grants provide stable, ongoing support for the arts' programs delivered by the professional arts organizations of Idaho. Funding for these categories strengthens our state culturally and economically, while providing Idahoans with the transforming experience of performances, gallery exhibits, special events, and workshops in all disciplines.

Successful applicants demonstrated exceptional artistic merit, clearly defined management, and made a compelling case for the public value of their work.

– Michelle Coleman

Entry Track

Boise

- Big Tree Arts, \$3,672.
- Boise Master Chorale, \$1,170.
- Boise State University Art Department, \$1,084.
- Boise Baroque Orchestra, \$3,706.

Challis

- Challis Arts Council, \$3,214.

Coeur d'Alene

- Coeur d'Alene Arts and Cultural Alliance, \$3,706.

Driggs

- Teton Arts Council, \$4,942.

Eagle

- Eagle Arts Commission, \$1,808.

Hailey

- Trailing of the Sheep Cultural Heritage Center, \$6,615.

Ketchum

- Wood River Arts Alliance, \$1,909.

McCall

- id Theatre, \$6,326.

- McCall Folklore Society, \$4,636.

Moscow

- Clearwater RC & D Council, \$3,706 (*Fiscal agent for Two Degrees Northwest*).

- City of Moscow, \$4,942.

- Idaho Auditorium Chamber Music Series, \$6,795.

Mountain Home

- Mountain Home Arts Council, \$5,688.

Nampa

- City of Nampa (Nampa Civic Center), \$6,048.

Pocatello

- Idaho State Civic Symphony Association, \$4,942.

Rupert

- Renaissance Arts Center, \$3,706.

Sandpoint

- The Panida Theater, \$4,942.

- Arts Alliance, \$3,706.

Twin Falls

- College of Southern Idaho, \$5,907.

Public Programs in the Arts

Boise

- Boise Contemporary Theater, \$7,210.
- Boise Art Museum, \$18,278.
- City of Boise Department of Arts & History, \$10,596.
- TriCA, \$5,858.
- Boise Philharmonic, \$14,472.
- Idaho Dance Theatre, \$3,587.
- Opera Idaho, \$12,797.

provides insight into how the community values itself.

- Ballet Idaho, \$15,464.

- Log Cabin Literary Center, \$11,183.

- Idaho Shakespeare Festival, \$14,985.

Caldwell

- Caldwell Fine Arts Series, \$4,466.

Coeur d'Alene

- North Friends of Opera and the Arts, \$4,096.

- Coeur d'Alene Symphony Orchestra, \$3,796.

- Carrousel Players of the Coeur d'Alene Summer Theatre, \$8,887.

Hailey

- Company of Fools, \$15,010.

Idaho Falls

- Idaho Falls Arts Council, \$13,587.

- The Art Museum of Eastern Idaho, \$5,518.

- Idaho Falls Symphony Society, \$6,654.

Ketchum

- Sun Valley Performing Arts, nexStage Theatre, \$7,216.

Moscow

- Festival Dance & Performing Art, \$6,497.

- Rendezvous in Moscow, \$2,135.

- Washington Idaho Symphony Assoc., \$3,201.

Nampa

- The Music Theatre of Idaho, \$6,704.

Post Falls

- Community Building Partners, \$4,414.

Roberts

- Idaho Falls Youth Arts Centre, \$2,570.

Salmon

- Salmon Arts Council, \$6,192.

Sandpoint

- Pend Oreille Arts Council, \$6,038.

- The Festival at Sandpoint, \$13,416.

Sun Valley

- Sun Valley Center for the Arts, \$19,833.

Twin Falls

- Magic Valley Arts Council, \$2,168.



Rainbow Dance Youthreach, Lapwai.

it's MY OLD HAT

THAT YOUR LOOKIN' AT,

but what you see is really me.

— Colin Sweeten Jr.

Founded in the early 1980s, the main purpose of the Idaho Commission on the Arts' Traditional Arts Apprenticeship Program (TRAap) is to support the persistence of Idaho's living cultural legacy through folk and traditional folk arts. Rooted in and reflective of shared life experience, these arts and their master practitioners are connected to place, and interpret and convey a communal sense of beauty and values. Passed on across generations in families and other group, the folk and traditional arts express a common rather than a unique personal aesthetic and experience.

This year, a panel of folklorists reviewed TRAap applications and recommended funding for six.



Randy E. Priest and Delta James, felt hat making

"I make custom felt hats" is how Priest describes what he has done for the past 35 years, and it speaks eloquently about his work. Known in Idaho and surrounding states, as "the felt hat maker," he grew up

around the cattle ranches near the Fort Hall Indian Reservation, in Blackfoot. He says, "That's where I discovered the individuality of hats because you learn to identify people from a distance by the style of their hat. Hats were just part of everyday life; a tool, almost." He started by taking apart hats he bought in local thrift stores and putting them together to understand how they were built. Later, he apprenticed with Minetta Schritte of Rawl Hat Company in Boise. In 1973, he established the Priest Hat Company in Challis.

"Idaho still has a lot of cattle ranches and an active cowboy culture, but it's not what it was when I was younger," he says. Randy makes mostly western-style working hats in his Donnelly shop, where he will teach Delta James the process of felt hat making.



Sudha Vasudevan and Shireen Bahadur, Bharata Natyan dance

Based on ancient texts, Bharata Natyan dance is a classical art form practiced widely in southern India and in Indian immigrant communities all over the world. At age five, Vasudevan started learning

from her guru Jayalakshmi Arunachalam. In Idaho she has been teaching many Indian girls. For the past four years, Shireen Bahadur has been taking lessons from Sudha. Last year she did her Gungooru pooja at the Boise Krishna Temple. This apprenticeship will allow her to learn advanced skills.



Hua Yan and Megan Wong, Chinese folk dance

Hua Yan started her education in Chinese folk dance when she was seven. For the past five years, Yan has taught dance at the Boise Chinese School. She has many

students who give public presentations to the local community and participate in the Chinese community traditional celebrations. Megan Wong will serve as her apprentice.

Sharmila Velamur and Sanjana and Sahana Vasudevan, carnatic song

Carnatic song is taught according to a complex system described by Purandara Dasa. It involves *swaravalis* (graded exercises), *alankaras* (based on taalas), *geethams* (short songs), and *swarajathis* (longer songs). Sharmila had two influential teachers: Mr. Narasingham, who taught her at home with the Sruti box, was a master of the tradition and a concert singer; Ms. Lakshimi, Sharmila's schoolteacher, gave her an extensive repertory of devotional songs.

Through this apprenticeship, Sharmila will pass on these songs to Sanjana and Sahana Vasudevan, who come from a family of Indian traditional master singers and dancers.



Tom Matus and J. Lance Hebdon, waterfowl decoy carving

"If you don't shoot over them, they ain't good," says master decoy carver Frank Werner. Matus grew up on the coast of Connecticut, where decoy carving is common. As a child, he watched his father carve

and paint his own decoys. Matus is respected for the quality of his work, for his connection with the local waterfowl hunting community, and for his teaching. His apprentice, Lance Hebdon, a biologist working for Idaho Department of Fish and Game, also grew up around waterfowl hunters and has been a hunter for over 25 years.



LiAnne Hunt and Tserim Tsomo, Charya Gite

Part of the Boise Himalayan community, Hunt and Tsomo practice Tibetan Buddhism and Charya Nritya, a dance form that depict gods and goddesses of the Vajrayana Buddhist pantheon.

In Charya, *Nritya* (dance) and *Gite* (song) go hand in hand. The *Gite* have been notated in books but are seldom presented live because trained musicians and singers are lacking. LiAnne Hunt retains a repertory of *Nritya* and *Gite* and "is putting life back into ritual and song" one of the panelists observed.

For the past six years, LiAnne has trained Tserim as a dancer. Now she will be teaching her a repertory of *Gite* in order to provide live music for the dances and assist her master with all community practices and public presentations. Tserim Tsomo is a talented musician. She is committed to learning the songs and teaching them to others.

— Maria Carmen Gambliel, Director, Folk Arts



THE ROLE OF THE IMAGINATION

is to Awaken, to Disclose the Ordinarily Unseen, Unheard, and Unexpected.

– Maxine Greene

Arts Education Project Grants

The Arts in Education (AIE) Program provides support for arts learning in schools and communities. The Commission maintains that all young people should have curriculum-based arts education linked to state content standards and enriched by opportunities to work with artists and arts resources from the community.

To achieve this goal, the AIE Program encourages teachers, artists, arts organizations, and communities to partner in fostering the learning and artistic development of students and their teachers in kindergarten through grade twelve. Intended to enrich and support arts education beyond the standard public and private school offerings, our grants enhance existing programs through the development of innovative curricula and the inclusion of authentic arts resources.

The panel reviewed the project applications according to criteria emphasizing learning through effective planning. Successful grant applications represent effective leadership, partnership, and outreach—characterized by decisions based on current, accurate information aligned with a vision of what it means to value the arts. They represent an ongoing commitment to measure progress and share results. Completing this process in a manner recommended for funding is an accomplishment well worthy of congratulations.

Boise

Idaho Parents Unlimited/VSA Arts of Idaho, \$9,777 to support *Creative Access*, designed to provide hands-on arts education programs for students with disabilities and their able-bodied peers in school. The focus is to provide extended, high quality arts experience in a less restrictive environment at 10 different schools. Courses are typically 2-to-8-week sessions by teaching artists.

Boise Philharmonic Association, \$8,757 to support *Listening Between the Lines: The Science of Music*, a pilot educational outreach project integrating music and science that will reach 4,600 fifth-grade students in as many as 48 schools within a 125-mile radius of Boise during the 2009-2010 school year. Full-orchestra Boise Philharmonic concerts in Boise and Nampa concert halls will further develop the concepts introduced in the classrooms.

Idaho Dance Theatre, \$7,434 for *Leaps and Bounds*, a 45-minute interactive educational outreach program for grades K-6, offering dance that teaches teamwork, fitness, creativity, and expression.

The Log Cabin, \$9,470, for *Writers in the Schools*, placing professional writers in 24-week residencies in classrooms, alternative programs, and communities, engaging students in the pleasure and power of reading and writing. Through the language arts, students develop a portfolio from which they select work for a public reading and for publication in booklets and in *Cambria*, a program-wide anthology.

Boise Art Museum, \$9,165. Annually, September-May, more than 10,000 Idaho students visit BAM through its *Free School Tour Program*. Trained docents lead them through interactive discussions about the work exhibited in the galleries, followed up by hands-on art activity in the education studio. The program helps teachers integrate art into their classrooms.

Christine Donnell School of the Arts, \$3,576 for *Our Mosaic Community*, a school-wide focus on the diversity of the school community, using teaching-artist and teacher-led projects such as dance or fabric mosaic, culminating with a clay mosaic. The program is intended to show individuals that they can contribute to a complete community.

Opera Idaho, \$6,762 for its *Opera in a Box* school tours program. Forty-five minute

excerpts from famous operas will be performed by professional opera singers for elementary, middle, and junior high students in the Treasure Valley. Opera Idaho will bring sets, costumes, singers, and a pianist to introduce the fundamentals of opera, voices, terminology, history, and high-lighted composers.

Idaho State Parks and Recreation, \$4,988 for *Writers at Harriman*, a one-week residential camp open to any Idaho student in grade 11 or 12. The emphasis will be writing and the natural world. Students in small groups will work with writers

TriCA, \$8,350 for *Dancing Through School*, a two-week workshop integrating artist-in-residence programs into school curriculum. Student groups work with a professional dancer and a musician, learning and rehearsing choreography for a live show.

Ballet Idaho, \$9,267 for *Learning Through Dance*, an artist-in-residence program putting a professional dancer-educator in a third grade classrooms for 10 weeks. The program will visit as many as 85 classrooms in 20+ schools in the Treasure Valley and central and southern Idaho, serving nearly 2,000 students during the 2009-2010 school year.

Idaho Shakespeare Festival, \$9,267 to support educational outreach tours, *Idaho Theater for Youth* and *Shakespeareance*. Each spring, two troupes of six actors travel to perform plays adapted for students. *Idaho Theater for Youth* brings contemporary plays to elementary schools. *Shakespeareance* brings William Shakespeare—a condensed 50-minute version—to middle, junior, and senior high students. The tours reach about 53,000 students.

Mujeres Unidas de Idaho, \$6,517 for the *Stay-in-School Quinceañera* program. Eighth-grade students are invited to a series of bi-weekly workshops in arts and culture, where they develop an expanded understanding of their cultural and community values.



Boise Art Museum Free School
Tour Program.

Caldwell

Caldwell Fine Arts, \$9,175 to provide educational performances for students K-12 by artists such as *Mariachi Sol de Acapulco* and *Tears of Joy Puppet Theater*. Most of the 10,000 students in the Canyon and Owyhee school districts will share in the performances. For those with limited opportunities to see a live performance, Caldwell Fine Arts helps develop student audiences in the Treasure Valley.

Craigmont

Highland Elementary School, Junior and Senior High, \$7,154 for a *Multi-Cultural Appreciation Through Art Project*, which will focus on year-long art projects that provide opportunities for youth to be mentored by adults in using various art techniques for self expression, culminating in a fair for students, teachers and parents.

Idaho Falls

The Art Museum of Eastern Idaho, \$6,449 to partner with “Newspapers in Education” taking exhibit practices into elementary classrooms in eastern Idaho and then bringing students to the Museum for a tour and an art lesson about its exhibition. A museum exhibition of elementary, junior high, and senior high artwork will follow in the spring.

Idaho Falls Arts Council, \$8,350 for its *Student Performance Demonstration Series*. Professional, nationally-recognized artists will perform for schoolchildren at the historic Colonial Theatre. Before the student audience arrives, the Council will work with the artists on educational preparation for them, as well as on activities for a post-performance follow-up.

McCall

McCall Arts & Humanities Council, \$1,889 for its *Art School* program, enabling local artists to work with fifth graders in McCall, Donnelly, and New Meadows during a 10-week residency. Four artists will work in four classrooms. Each artist shares his or her professional skills using a curriculum developed in accord with Idaho standards in the humanities.

Moscow

Festival Dance & Performing Arts Association, \$8,586 for *Youth Access to the Arts*, including four *Youthreach* programs by professional touring dance and music companies benefiting students, grades 3-6, at 20 schools, and *Discover Dance* classes, offering African dance, jazz, and Irish dance to 250 students in Moscow and to students at two nearby rural schools. Altogether, *Youth Access to the Arts’* programs reach more than 4,000

students annually.

University of Idaho Lionel Hampton Jazz Festival, \$9,368 for students and music directors to work with internationally-known musicians, and then play in evening performances. Sixty workshops will focus on specific musical concepts, elements, and skills.

Nampa

Nampa Civic Center, \$4,818 for the *Up with Arts* program to ensure that over 4,000 Nampa students will see a professional performing arts event, learn theatre etiquette, and experience cultures different from their own.

Pocatello

Idaho State Civic Symphony Association, \$5,427 for *Youth Orchestra* and *Summer Strings Program*, providing southeastern Idaho with its only music camp devoted to the expressive qualities of string instruments, increasing student skills, and feeding enthusiasm for their own school music program.

Post Falls

Jacklin Arts & Cultural Center, \$4,948 for *Community Building Partners* to sponsor renowned classical guitarist, composer, and arts educator Brad Richer for a one-week residency with area youth. He will be assigned to New Visions alternative school and the Anchor House treatment center, where he will use guitar instruction as a means of encouraging creativity.

Sandpoint

Pend Oreille Arts Council, \$6,273 as part of Council’s *Annual Performance Series*, reaching 3,000 students through educational performances, workshops, and master classes in music, theater, and dance.

Sun Valley

Sun Valley Performing Arts Center, \$5,159 for the children’s after-school theatrical programs designed to give youngsters age 4-14 an opportunity to explore theater arts.

Twin Falls

College of Southern Idaho, \$5,363 for a performing arts series in partnership with the Magic Valley Arts Council. Season performances will be shared with grades 4-12 in Twin Falls and with students in nearby communities.

– Ruth Piispanen. Director, Arts in Education

THE PRIZE

WON'T BE GIVEN TO YOU.

You must win it.
– Ralph Waldo Emerson

Fellowship Awards FY 2010: Dance, Music, Theater

Fellowships are awarded to individual artists of exceptional talent in recognition of outstanding work and commitment to his or her artistic development. Panelists used evaluation criteria of 85% for artistic excellence (work shows originality, distinguished consistency, and preeminent quality) and 15% for professional achievement, and community involvement.

The Fellowship panel met April 3 at the Marriott Courtyard in Boise. Denise Simone, Commissioner, Hailey, served as the panel chair. Panelists were Stephen Elliott, Manager, Theatre at Meydenbauer, Bellevue, Washington, and Mike Musick, Cultural Events Coordinator, Bureau of Cultural Affairs, Western Illinois University, Macomb, Illinois.

The identity and community of each applicant remained anonymous throughout the review process. Panelists ranked the top six applications; Fellowship recipients receive an award of \$5,000; two received Honorable Mention.

Firth

Vincent Crofts teaches a variety of instruments, performs with three bands, and has been on the same program with Nitty Gritty Dirt Band, Charlie Daniels, Carol King, and Baxter Black. The panel admired the energy in his music and felt fully engaged by it. Crofts describes himself as “having a passion for old-time fiddle” and incorporates traditional styles by listening to fiddlers from the 1920s and 1930s.

Panelists: *This work is engaging. There's a joy, an expression, a life, artistry. It is a preservation of heritage that is critical, but includes an infusion of liveliness and demonstrates his lifelong involvement with his chosen art form. He is proficient on every instrument he named... and he will represent the state and himself well. There is an enormous amount to like about what he does, [it] pulls you in; you want to be a part of it.*

Boise

Matthew Cameron Clark has been working as an actor and director in Boise for more than ten years, appearing in, among other plays, *The Cherry Orchard*, *God's Ear*, *The Pillowman*, *Henry IV*, and *Two Gentlemen of Verona*. Panelists were persuaded his work is solid and engaging.

In 2007, Clark was the recipient of the Boise Mayor's Award for Excellence in the Arts. In his artist statement he says, *Acting is an odd pursuit, riddled with unique challenges. There is something a little strange about walking out on stage in front of hundreds of people and committing yourself completely to imaginary circumstances. But strange as it may be, there is absolutely nothing else I would rather do.*

David Alan Earnest is a composer who has written works for orchestra, chamber ensembles, bands, and choirs, such as the Boise Philharmonic Orchestra, Langroise Trio, Idaho Dance Theater, and the Boise Baroque Orchestra. He also has



Steve Fulton, Boise.



David Alan Earnest, Boise.



Eberle Umbach, Indian Valley.



Dan Ansotegui, Boise.



Vince Crofts, Firth.



Matthew Clark, Boise. Andrew Lawless photo.

credits for feature films, documentaries, animated shorts, and commercials. Panelists found his outstanding work as enjoyable as it is complex.

Steve Fulton told his parents at age seven that he was going to be a musician and began music lessons four years later. He now has 25 years of professional experience performing and touring internationally as a solo artist and with numerous bands. He has played a diversity of instruments for 35 years. Panelists remarked that his DVD revealed a passion for and connection with his music.

As an established Idaho musician, Fulton creates opportunities for emerging musicians and songwriters. When asked for advice, he tells them, *Do it because you love it, because you have to do it, because you have to sing and play. And do it for no other reason.*

Honorable Mention Awards:

Boise

Daniel Ansotegui grew up listening to his father play piano accordion in Boise and Basque music and dance are an integral part of his life. He founded three rock, folk bands, most recently *Amuma Says No*. As a preservationist of Basque folk traditions, he believes cultural material evolves and changes to maintain relevance. Ansotegui plays a variety of instruments and has been an Oinkari dancer for 17 years. In 2004, he received a Governor’s Award in the Arts for excellence in folk traditional arts.

Panelists: *There is a great deal of value in cultural preservation; the strong narrative speaks to who he is. The artist statement is evidence of longevity and dedication. This is what he does and will until he dies. Consistency is evident and his work is not so much about originality as traditionality.*

Indian Valley

Eberle Umbach has been has been writing film scores for five years and composing music for the stage for ten years. She is a member of the McCall Chamber Orchestra, and in 2004 she formed a duo, “Five and Dime Jazz.” She also has performed in Portland and San Francisco.

In her artist statement she writes, *The greatest lesson I have learned from my involvement with music in Idaho is the importance of reclaiming music from its cultural status of consumable object and transforming it into living art that has meaning for a specific community–local participation is the key.*

– Barbara Robinson, Artist Services Director



Panelists Mike Musick, Olathe, Kansas, veteran panelist and event coordinator and Stephen Elliott, Bellevue, Washington, theater manager and former board member for Arts Northwest, review applications with panel chair, Denise Simone, director of Company of Fools theater group and Arts Commissioner from Hailey (who is actually much more photogenic than she appears in this photo).

TECHNIQUE

IS IMPORTANT.

If most people who call themselves poets were tightrope walkers they'd be dead.

– Michael Longley



Local Hazards

Outside Yellowstone, I see them—these bears—lumbering like fathers through backyards, ravenous for whatever we seal inside our trash. DO NOT FEED THE BEARS: the signs say. Even this big, they are animals, my mother warns, holding her hands out creating the distance the size of a loaf of bread. Beneath that fluff they are killing machines, adds my father, raising his arms, curving his fingers to produce mock paws. Season after season, they carry on—these bears. Moist snouts. Sharp claws. Hind flanks glistening under moon and sun. I am too young to deal with them. Led by hunger to my doorstep, to my dreams, they wildly arrive almost every day. And I close my eyes, starving in my own ways. Bread crumbs in my pockets. Trout in the refrigerator. The deep smell of myself on my fingertips. Unwitting hazards, do not come close. I can't give you what you want. Despite your puffed cheeks, playful gallop, the loveable way you corral your young, I must keep my distance. No, I will not will not devastate our lives.

Teton Road

Bear on your path. Wolf at your thigh. The cougar leaping from a low branch onto your back. *Your back?* How can this happen? On a Wednesday? Bowling balls knocking down strikes. Daisies popping open. Good Samaritans merrily traveling to donate blood. But here they are, beasts gaming against us, growing suburban in the mountain valley. So much like my neighbors—hungry, apathetic, bored. A child was bit on the wrist by a prairie rattler in one of the Dakotas and now she's dead. All of her. Poof. Even though the cock crowed in the morning, stirring the farm and assuring everything within earshot that the same familiar circle had been started anew. Even the penned hogs believed this. I can barely eat. Gnat on my heart. Mice in the pantry. I won't snap the strawberries from their happy vines. Bargain: How about I never destroy anything? Solution: I'll stay always in this chair. Now from stage right enters a conversation with myself. ME: Stay always in your chair? ME: That's what I said. ME: You can't do it. ME: I can. ME: Cats starve. Clams are sealed so tightly rarely do they love another clam. But you—you've got promise. ME: And my chair. ME: You're being absurd. ME: But if I leave the mountains, I can't imagine my life. ME: On the other elbow of this country, a meadow shivers, and a fox has been out-foxed, its leg in a trap. ME: But—ME: I have given you all these chances. Take them.

Goodbye, Idaho

The diesel fields. The lava hardened into unlovable
craters. The buds on my raspberries covered in frost.
Idaho. Idaho. Look at yourself. Dotted with zealots.
Spotted with cows. Imagine what you look like
from outer space. Luckily this won't be like leaving
a man. No scene. Nobody will be calling
anybody a whore. Not now. After harvests so
bountiful they saved entire dispirited towns.
How else to say it? It's time. Maybe it's related to
the ants I saw laboring away atop a puff
of marshmallow. Their determination quickly giving way
to sorrow. Their small lives, one by one, crying out
to be crushed. When I stomped on them, I thought:
I am doing my job. *I'm doing it well.* Then I asked:
Is this who you want to be? No. I wanted out
of the equation. I wanted away from those ants
and my own murderous foot. Okay. That wasn't
the truth. I was traveling through Mexico
when I saw those ants. And they triggered in me
the sadness of all the poverty and short-lived
sweetnesses I have known. Everything I do
isn't about me. It's as if you can't see that. It's as if
you can't see a lot of things. Maybe this will be
like leaving a man. Plopped down like a couch. And I've
had to live on you. Covered in crumbs. Look at
yourself. Plaid-covered and mustard stained. How could
anyone take more? Do not say that I've failed.
There is a polished gun in every room. I dream
of metal. I dream of the arrow piercing
the songbird's heart. No. I'm not saying
that I'm the songbird. I'm saying that I can't sleep.
Not on top of you. I didn't want this to be
funny. I'm tired of making everyone laugh.
Idaho, look at me. I'm being serious. Your trick roads,
I'm done with them. The face they gave me.
What they've claimed as theirs. It's no longer
beautiful, the sharp ways they fall. I am wood.
When I see them, nothing inside me curls. You think
you can haunt me? You think I feel the same
way about you? No. Everything has changed.
It had to. So, deer, shed your fur. Mate
recklessly behind the snapping trees. Throw
your brown bodies onto the road. I said I
was leaving. I said goodbye. I'm almost gone.
Watch me. Can't you see what you do
to me? Now. My hand is on the door.



Kristen Tracy has an M.A. in American Literature, an M.F.A. in writing, and a Ph.D. in English. She taught literature and writing courses at high schools and colleges, learning, thereby, “that when wearing a black skirt, after writing on the chalk board, it’s important not to touch your skirt with your hands.” Although born in Bountiful, Utah, Tracy moved north with her family at age four, grew up in Roberts and Ucon, Idaho, graduated from Bonneville High School (Go Bees!) in Idaho Falls and went to college at Loyola Marymount University. In summertime, she returned to Idaho to work, sometimes waiting tables at the Shiloh Inn, and once, while taking an order, watched a car drive into the Snake River. (Order up!) Her great grandfather owned and ran the Ucon store, and the Tracy family still has a large farm in the area. Tracy now lives in San Francisco, where, among other things, she walks in the park, writes poetry, tells funny stories, and volunteers as a gardener on Alcatraz Island. She has published two novels for young adults, *Lost It* and *Crimes of the Sarahs*, and a third, *A Field Guide for Heartbreakers*, is forthcoming from Hyperion-Disney in 2010. Her first middle-grade novel, *Camille McPhee Fell Under the Bus*, was released recently by Delcorte Books for Young Readers.

it takes A CERTAIN LEVEL OF ASPIRATION BEFORE

one can take advantage of opportunities that are clearly offered.

Amanda Hamilton, Untitled 5. Documentation digital photograph of Beautiful Terrible.



– Michael Herrington

QuickFunds FY 2009

Boise

Sudha Vasudevan \$450 to attend a Carnatic music workshop.
Amanda Hamilton \$697 for an art exhibition at Seattle Pacific University.
Marilyn Cosho \$410 for an exhibition at the statewide *We Are Family* conference.
J. Reuben Appelman \$820 for time to work on a manuscript.
Boise Philharmonic Association \$880 to take its newly formed ensemble to Nampa and Mountain Home Air Force Base.
Christine Donnell School of the Arts \$531 for a storytelling residency with Joy Steiner.
Longfellow Elementary School \$800 for a student body performance of a musical drama produced and directed by Vashti Summervill.
Trey McIntyre Project \$780 for performance of Preservation Hall Jazz Band.
Kerry Moosman \$800 for *Modern Art*, a community art project featuring his work.
Boise Public Library \$1,000 honorariums for folk art celebration, *Get Loud at the Library*.
Friends of the Historical Museum \$873 for creation of dance performances linked to Darfur exhibition.
Idaho Dance Theatre \$950 to employ Verde Percussion Group to perform.
Anser Charter School \$930 for collaboration with Boise Language Academy.
Catherine Smith \$679 for clay workshop with teaching artist, Sue Rooke.

Challis

Challis Arts Council \$665 for performance by David Olney with Sergio Webb.

Cover d’Alene

Christina Gospodnetich \$453 to attend Zimbabwean Music Festival.

Eagle

Eagle Arts Commission \$900 to bring Dr. Hacanek to schools for *Sounds We Make* assemblies.

Garden City

Surel Mitchell \$880 for exhibition at Prichard Gallery, Moscow.
Garden City Community School \$910 for block printing workshop with teaching artist, Ben Love.

Grangeville

Sts. Peter & Paul School \$910 for rug-hooking residency with Lizette Fife.

Hailey

Company of Fools \$1,000 to commission an original play.

Iona

Teresa Clark \$300 to attend storytelling conference.

Lewiston

Centennial Elementary School \$940 for *Art Week* residency with a workshop for teachers.

Malad City

Malad Valley Welsh Foundation \$846 for equipment rental to expand festival.

Meridian

Norma Pintar \$430 to attend workshop on Mexican folk dance

Moscow

Clearwater Resource Conservation & Development Council \$900 for two workshops with artist Glenn Grishkoff.

U of I Lionel Hampton School of Music \$820 for guest artist Dr. Eugene Rousseau.

Brittney Carman \$1,000 for travel associated with a memoir.

Gerri Saylor \$960 for an installation at N.W. Museum of Arts & Culture, Spokane.

Moscow Community Theatre \$970 for a production of *The Secret Garden*.

Pocatello

Douglas Warnock \$880 for casting of a bronze sculpture installation.
Pocatello High School \$820 for creation of clay tiles showing ethnic diversity.

Post Falls

Sally Eilering-Sorenson \$378 to attend Zimbabwean Music Festival.

Salmon

Salmon Arts Council \$813 for assistance with board development.

Shelley

Joint School District #60/Stuart Elementary \$840 for storytelling workshop.
Sunrise-Goodsell Elementary School \$611 for Discovering Dance residency.

Shoshone

Shoshone Schools Music Department \$960 for performance by Paul Tillotson Trio.

Victor

Teton Valley Community School \$835 for a dual-language puppet theater residency for grades 1-6.

Trey McIntyre Project.



Marilyn Cosho, Thin Black Frame, collage, mixed media.



Gerri Saylor, Continuum II, unraveled sisal, manila rope, wooden dowels, 8x4x16'.



Douglas Warnock, turandot public art project, cast bronze, inlaid cast stone, light, water, and poetic text, 10x4x3'.





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Creativity takes courage.
– Henri Matisse

DEADLINES

Sooner or later all thinking and planning has to degenerate into work.
– Peter Drucker



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